

ENGLISH 386 – Major Authors of Ethnic Literature: Louise Erdrich and James Welch

Spring 2021

Professor:	Lauren Gantz
Google Voice:	(715) 544-8999
Email:	lgantz@uwsp.edu
Office:	CCC 428
Zoom Office Hours:	M 12:30-2:30PM, T 10AM-12PM, appointment
Optional Synchronous Sessions:	To Be Determined

TABLE OF CONTENTS

Course Description	2
Required Texts	3
Course Structure and Tech Requirements	4
Tech Support	4
Class Communications	5
Instructor Response Times	6
Student Expectations and Netiquette	6
Accommodations for Disabilities	7
Academic Honesty	7
Safe Space Policy	8
Guidelines for Offensive/Archaic Terms	8
Personal Emergencies	9
Assessment	9
Grading and Assignments	10
Submission Requirements and Late Work	12
Other Useful Resources	13
Course Schedule	13

COURSE DESCRIPTION

“The truth about stories is that’s all we are.” -Thomas King (Cherokee)

In 1968, Kiowa Writer N. Scott Momaday’s *House Made of Dawn* was awarded the Pulitzer Prize for American fiction, signaling the “arrival” of Native authors to the American literary scene. While Native storytellers and writers had cultivated their own literary traditions for centuries, Momaday’s novel marked the beginning of the so-called Native American Renaissance—an explosion of writing that carved out important space in the American literary canon for Native self-expression. Non-Native authors had long depicted Native peoples as “savage” (noble or otherwise), doomed symbols of America’s past, or sidekicks. The Native American Renaissance amplified Native voices and gave Native writers greater opportunities to tell the stories of their own lived experiences.

Anishinaabe author Louise Erdrich (b. 1954) and Blackfeet/A’aninin author James Welch (1940-2003) are two major figures from the first wave of the Native American Renaissance. Between them, they have earned some of the highest honors in American literature, including the American Book Award, the American Academy of Poets Prize, the Pushcart Poetry Prize, the National Book Critics Circle Award, the National Book Award, the Library of Congress Prize for American Fiction, and the Lifetime Achievement Award from the Native Writers’ Circle of the Americas. They have both helped to reshape the American literary canon, cementing their own places there in the process.

In this class, we’ll consider the qualities that have resulted in Erdrich’s and Welch’s elevation to the status of exemplary American authors. We’ll examine their writings from historically and tribally specific contexts. We’ll also analyze the following themes in their work:

- The relationship between oral and written traditions
- The importance of self-representation and alternative histories/narratives
- Historical and ongoing concerns that run throughout Indian Country, including tribal sovereignty, federal policy, violence against Native peoples, and political activism
- “Urban” and “mixed blood” identities
- Common stereotypes and misconceptions about Native peoples
- Issues surrounding identity, including race, culture, class, gender, sexuality, nation, and citizenship

COURSE OBJECTIVES

This course fulfills the U.S. Diversity requirement of the GEP. U.S. Diversity courses are designed to consider the role of diversity in American life, where diversity is defined to include both individual differences (e.g. personality, learning styles, and life experiences) and other group and social differences (e.g. race, gender, ethnicity, country of origin, class, sexual identity/orientation, religion, ability, or other affiliations).

Satisfaction of this requirement will prepare you to act thoughtfully and responsibly as a U.S. citizen in a global society. Upon completing this requirement, you will be able to:

- Describe the various dimensions of diversity and marginalization within the United States.
- Explain the means by which one or more persistently marginalized groups in the U.S. have negotiated the conditions of their marginalization.

This course also fulfills the Humanities requirement of the GEP. The humanities explore the fundamental ideas and values shaping cultures and civilization, in life and as represented in the written word, using scholarly approaches that are primarily analytical, critical, or interpretive. By introducing students to concepts and beliefs within and outside their own perspectives, courses in the humanities help students to understand and critically engage a variety of worldviews and the ideas that give them meaning. Upon completing this requirement, students will be able to:

- Demonstrate an ability to read carefully, speak clearly, think critically, or write persuasively about cultures and cultural works/artifacts (including texts, images, performances, and technologies, as well as other expressions of the human condition).
- Identify and analyze how beliefs, values, languages, theories, or laws shape cultures and cultural works/artifacts.
- Engage a variety of ideas and worldviews critically by formulating reflective and informed moral, ethical, or aesthetic evaluations of cultures and cultural works/artifacts.

TEXTS

You are not required to purchase from the University Store. Used copies, photocopies, digital copies, and library copies are perfectly acceptable, provided that you read the same assigned sections of text as everyone else. If purchasing our required books will cause you insurmountable financial difficulty, please reach out to me so that I can get you access to our readings.

Primary Texts (available at University Store)

The Round House by Louise Erdrich

Original Fire: Selected and New Poems by Louise Erdrich

Fools Crow by James Welch

Riding the Earthboy 40 by James Welch

Secondary Texts

Secondary readings on the historical and cultural context of each work (these will be uploaded and announced throughout the semester)

COURSE STRUCTURE AND TECHNOLOGY

This class will be delivered asynchronously online through the course

management system Canvas and the videoconferencing platform Zoom. If you have not activated your UWSP e-mail account, please visit the [Manage Your Account](#) page to do so. You will use your UWSP account to login to the course from the [Canvas Login Page](#), and you will use it to activate your [UWSP Zoom account](#).

If you would like, you can get training on Canvas through the [Self-enrolling/paced Canvas training course](#). Zoom also offers [live trainings](#) every day, as well as [video tutorials](#).

View this website to see [minimum recommended computer and internet configurations for Canvas](#). View this website to see [minimum recommended computer and internet configurations for Zoom](#).

You will also need access to the following tools to participate in this course. If you do not have access to these items, please let me know ASAP.

- Webcam (optional)
- Microphone for Zoom meetings
- Laptop or desktop computer (some Canvas features aren't accessible on tablets or mobile devices)
- A stable internet connection (don't rely on cellular)
- A smartphone, digital camera, or scanner for digitizing/photographing handwritten documents for upload to Canvas

TECH SUPPORT

UWSP Technology Support

- Visit with a [Student Technology Tutor](#)
- Seek assistance from the [IT Service Desk](#)
- IT Service Desk Phone: 715-346-4357 (HELP)
- IT Service Desk Email: techhelp@uwsp.edu

Canvas Support




Click on the  button in the global (left) navigation menu and note the options that appear:

Table 1: Canvas Support Options

Support Options	Explanations
Ask Your Instructor a Question Submit a question to your instructor	Use Ask Your Instructor a Question sparingly; technical questions are best reserved for Canvas personnel and help as detailed below.
Chat with Canvas Support (Student) Live Chat with Canvas Support 24x7!	Chatting with Canvas Support (Student) will initiate a <i>text chat</i> with Canvas support. Response can be qualified with severity level.
Contact Canvas Support via email Canvas support will email a response	Contacting Canvas Support via email will allow you to explain in detail or even upload a screenshot to show your particular difficulty.
Contact Canvas Support via phone Find the phone number for your institution	Calling the Canvas number will let Canvas know that you're from UWSP; phone option is available 24/7.
Search the Canvas Guides Find answers to common questions	Searching the Canvas guides connects you to documents that are searchable by issue. You may also opt for Canvas video guides .

All options are available 24/7; however, if you opt for “ask your instructor a question,” I may not be available immediately.

Zoom Support

Zoom operates a [24/7 Support Center](#) with video tutorials and a virtual assistant.

CLASS COMMUNICATIONS

Your UWSP email account is the university’s standard method of communication with you, and you should check it daily.

At the beginning of each week, I will send a preview message explaining what you need to accomplish for that week. At the end of each week, I will send a wrap-up message with reminders about upcoming deadlines. Please read these messages thoroughly and reach out with any questions. Do not wait until the last minute to ask for clarification on assignments.

If you have a question about the course or about an assignment that isn’t confidential or personal in nature, please post it in the Course Q & A Discussion forum. I will post answers there so that all students can view them. Students are encouraged to respond to each other’s questions, too.

INSTRUCTOR RESPONSE TIMES

If you want to reach me, **it is best to do so by email**, as I do not always see Canvas

messages in a timely fashion. **Be advised that I only read and respond to email messages between 7AM-7PM Monday through Friday.** If you contact me outside of those hours, don't expect an immediate response.

I will respond to student emails within 24 hours of receiving them, except on weekends. If you contact me during the weekend, I will respond within 48 hours. If you haven't heard from me within the above time frames, please re-send your message.

STUDENT EXPECTATIONS AND NETIQUETTE

Tasks

In this course you will be expected to complete the following types of tasks.

- communicate via email
- complete internet and library database searches
- download course materials from the LMS
- read documents online
- view online videos
- record videos
- participate in online discussions
- complete peer reviews in Canvas
- upload files to Canvas to submit an assignment
- participate in synchronous online discussions (optional)

Time Management

In asynchronous courses like ours, it's very common for students to struggle with time management. You're creating your own schedule, and the only person holding you to it is you. For those of us with a tendency to procrastinate, this can quickly become a problem that spirals out of control.

On average, for every credit hour of a college course, you should expect to spend 2-3 hours on reading and homework. **That means you should spend 6 to 9 hours of your week working on this class.** In other words, **do not wait until the end of the week to start your reading/assignments. Budget a little time each day.** Procrastination will result in A) stress and burn-out, and B) less than stellar work.

Netiquette

You will be expected to abide by basic netiquette. **Netiquette is a set of rules for behaving properly online.** Working as a community of learners, we can build a polite and respectful course community.

The following netiquette tips will enhance the learning experience for everyone in the course:

- Upload a photo of yourself to both your Canvas and Zoom profiles so that we can put a face to your name.
- Do not dominate any discussion.

- Be cautious in using Internet language. For example, do not capitalize all letters since this suggests shouting.
- Popular emoticons such as ☺ or ☹ can be helpful to convey your tone but do not overdo or overuse them.
- Avoid using vernacular and/or slang language. This could possibly lead to misinterpretation.
- Share tips with other students.
- Think and edit before you push the “Send” button.
- Do not hesitate to ask for feedback.
- Use proper salutations and sign-offs in email messages (ex: “Dear Professor Gantz” and “Sincerely, Bob”).
- If using virtual backgrounds in Zoom, make sure they’re appropriate.
- If not using virtual backgrounds in Zoom, make sure that there is nothing in your environment that is inappropriate or would make others uncomfortable.
- Dress appropriately if you plan to be on camera during a Zoom meeting (in other words, please wear clothing that would be okay for going out in public).
- Mute your microphone when you are not speaking in Zoom.
- If you live with others, be respectful of their privacy and consider disabling your camera if they are home during a Zoom session.

COURSE POLICIES

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you have a documented disability and verification from the [Disability and Assistive Technology Center](#) and wish to discuss academic accommodations, please contact me as soon as possible. It is the student’s responsibility to provide documentation of disability to Disability Services and meet with a Disability Services counselor to request special accommodation *before* classes start.

The Disability and Assistive Technology Center is located in 609 Albertson Hall and can be contacted by phone at (715) 346-3365 (Voice) (715) 346-3362 (TDD only) or via email at datctr@uwsp.edu.

STATEMENT ON ACADEMIC HONESTY

Some of the assignments in this class will require the use of sources. When you use sources, you must cite them. In this course, we will exclusively use MLA citation. The use of an unacknowledged source will result, *at minimum*, in your being required to redo the assignment for reduced credit. Depending on the nature and extent of the misuse, such behavior may result in a zero for the assignment or an F for the course. If you are unsure how to cite a source properly, please ask me. Other forms of academic dishonesty, such as purchasing work, copying the work of classmates, etc.,

will also result in a major course penalty, including possible failure of the course. A report may also be submitted to the Dean of Students. For more information about UWSP's policies regarding academic misconduct, see the [Academic Integrity Brochure](#).

SAFE SPACE POLICY

We're all required to be respectful of each other's identities and opinions. There will be zero tolerance for slurs, derogatory language, harassment, belittlement of ideas, or belittlement of others' work. If you need clarification, please refer to [UWSP's Community Rights and Responsibilities Handbook](#). As a general rule, use common sense and treat others as you wish to be treated. If you feel unsafe in any class discussion, please speak to me immediately so that we can resolve the problem.

Some of the material that we cover may be triggering (i.e. produce an overwhelmingly negative physical and/or emotional response). I will always offer content warnings for such readings and/or viewings. If you suspect that a particular assignment will be triggering to you, then contact me so that you and I can discuss how you would like to approach the material. I am happy to offer options including: submitting that week's discussion post to me privately, skipping certain sections of the reading, or completing an alternative assignment.

If you have any concerns about the class or the material, please come and talk to me so we can try to work out a solution as quickly as possible.

GUIDELINES FOR OFFENSIVE AND/OR ARCHAIC TERMINOLOGY

Throughout this class, we'll read texts by authors from minority communities. In telling their stories, some of these writers use offensive slurs. **I will always provide you with advance warning when this is the case. If such terms are triggering to you, please let me know so that we can decide how to proceed.**

I will refrain from replicating offensive language in my video lectures, discussion posts, and written course materials. If I must reference an offensive term in speech or in writing, I will do so elliptically--for example: n-word, f-word, etc. I ask that you do the same in your discussions and in your written work. **If, in a written assignment, you are quoting from a section of our reading that makes use of an offensive term, please use dashes or asterisks rather than writing out the word (ex: n----- or f**). If you are uncertain whether or not a term is offensive, please email me to ask.** If by chance someone accidentally replicates such a term, I will correct the error and ask them to avoid using it in the future, and/or ask the student to resubmit written work after deleting the term in question.

Additionally, some of our readings are historical. As such, they will make use of archaic terms when referring to specific minority groups. **I will provide advance warnings when this is the case, and I will use contemporary terms for various identities in all lectures, discussion posts, and course materials. I ask that you do the same. If**

you are unsure of the correct terminology for specific groups, please email me to ask. If you quote directly from a section of our readings that uses archaic terms, please replace them with contemporary vocabulary using brackets--for example [African American] or [LGBTQIA+]. If by chance someone uses an archaic term during discussion or in written work, I will correct the error and ask them to use the contemporary term in future conversations, and/or ask the student to resubmit written work after replacing the archaic term in question.

PERSONAL EMERGENCIES

Any student facing challenges that may affect their academic performance is encouraged to contact the [Dean of Students](#) for support. Such challenges may include but are not limited to: mental or physical health crises, addiction, family crises, food insecurity, housing insecurity, financial insecurity, incidents of hate/bias, interpersonal violence, or sexual assault/harassment. Furthermore, please notify me of such emergencies if you feel comfortable doing so. That will enable me to provide any resources that I possess, such as offering flexibility on assignment deadlines, offering an incomplete in the course, or approving withdrawal from the course.

Be advised: **I am a mandatory reporter.** If you disclose to me that you have been a victim of sexual assault/harassment, hate/bias, or any crime, **I am required to inform the university.** Likewise, if you disclose to me that you are experiencing thoughts of self-harm, or have engaged in self-harm, **I must inform the university.** Think carefully about whether or not you would like to make a report before disclosing to me, or to any UWSP employee. If you do not want to report, but still want to let me know that you're dealing with a personal issue, you should speak in generalized terms.

If you've experienced any of the aforementioned issues, please check out the Campus and Community Resources page on Canvas. I've compiled a list of organizations and agencies you can turn to for help—both on-campus and off.

ASSESSMENT

UWSP regularly assesses the General Education Program (including this course) to ensure that we are providing you with the best education we can. As part of this effort, samples of student work may be shared, anonymously, with a small group of faculty members. If you have any questions about the assessment process or concerns about how your work may be used, please come talk with me.

GRADING AND ASSIGNMENTS

Reading: Each week, there will be assigned readings with specific suggestions of things to look for or to think about as you read. Doing the reading, thoughtfully, is necessary preparation for you to be able to participate fully in, and benefit from, the class. You should also take notes on your observations and reactions.

Participation: You should visit our Canvas page regularly (ideally several times a week) and complete all required discussion forum posts. Attendance at our optional synchronous meetings will earn you extra participation credit. [See pages 11-12 for participation criteria.](#)

Essays: You'll write two short essays (2-4 pages). Details about these assignments, including grading criteria, will be provided in handouts, posted on Canvas, and discussed in class. The rough and final draft of each essay should be submitted to Canvas.

Self-Designed Final Research Project: You'll complete a final research project that you design on your own. This project can take a variety of forms—from a traditional essay, to a creative work, to a multimedia project. It can also tackle a variety of topics and texts, ranging from those we've discussed in class to those we haven't discussed, but in which you are personally interested. I'll provide you with a few possible subjects to get you started, but you'll need to conduct your own research and develop the parameters of your project.

Peer review: All major assignments must go through the peer review process—I **will not accept projects that haven't been peer reviewed.** Peer reviews will be completed on Canvas. If you do not have a completed draft by the deadline, you will need to contact me about finding a partner. **You will receive a grade for your peer review based on the quality of your feedback.** Minimal comments, unconstructive comments, and harsh comments will not receive full credit. Take your time and offer your classmates thorough, thoughtful advice about how to improve their work.

Optional Revision: You will have the opportunity to revise one of your short essays. Your original grade and your revision grade will be averaged in order to determine your final score for that project.

Your grades will be determined using the following rubric:

Peer Review	15%
Two short papers	40%
Final project	30%
Participation	15%

There will be no final exam in this class. I will be using the plus/minus system for final grades. Please note: to ensure fairness, all numbers are absolute, and will not be rounded up or down at any stage. Thus a B- will be inclusive of all scores of 80.000 through 83.999.

A = 93-100 A- = 90-92 B+ = 87-89 B = 84-86 B- = 80-83 C+ = 77-79 C = 74-76
 C- = 70-73 D+ = 67-69 D = 64-66 D- = 60-63 F = 0-60

Criteria for Participation

Table 2: Criteria for Participation

	Ideal	Satisfactory	Unsatisfactory
Completion	Submits responses to all required discussion forums. If the student must submit a post late, s/he asks permission from the instructor in advance of the deadline. If the student misses a post, s/he has a compelling reason, which is shared with the instructor.	Posts in required discussion forums consistently (at least 85% of the time). Occasional missing/ or late posts are mostly for a valid reason, which is usually shared with the instructor in advance of the assignment deadline.	Misses more than 15% of the required discussion posts or submits late without explanation.
Preparation	Always gives evidence of having done the required readings or pre-writing work needed for discussion posts.	Gives evidence of preparation for discussion posts at least 85% of the time.	Gives evidence of waiting until the last minute to post or failing to complete pre-writing work more than 15% of the time.
Quality of Contributions	Makes comments that stand out for the level of careful thought they demonstrate about the material and the unfolding conversation.		Makes comments that reflect inattentiveness to others' contributions, are irrelevant, or otherwise tend to derail the conversation.
Class Community	Improves the conversation in a significant way. (E.g. helps draw others out, asks good questions, etc.)		Impairs the conversation in a significant way. (E.g. dominates discussion, treats other students or their ideas with disrespect.)

Extra Credit Opportunities

Attending optional synchronous Zoom sessions and/or replying to more than one classmate's discussion post will earn you one extra credit point each, applied toward either your informal writing grades or your participation grade. I will also keep an eye out for relevant events on campus or online that you may attend for additional extra credit points.

SUBMISSION REQUIREMENTS, LATE WORK, FALLING BEHIND:

Acceptable Submission Formats

All written work for the class must be submitted as either a Word document or a PDF. Canvas cannot read files from other word processing software.

Late Work and Extensions

In order to pass the course, you must complete every assignment. **Late assignments will lose a full letter grade for each calendar day they are late.**

Extensions are negotiable if, knowing your own academic schedule and obligations, you anticipate needing more time for an assignment. **To request an extension, you must contact me at least two calendar days before the assignment is due—meaning Thursday of each week.** Together we will arrive on a later due date that must fit into the syllabus (i.e., the new due date must precede any other due dates for the unit). I will hold you to that new due date and deduct points if you miss it. **Do not e-mail me the night before something is due to ask for an extension; unless you are dealing with unexpected and extraordinary circumstances, I will refuse. Plan ahead.**

You must build in time for possible technological failure (“my computer crashed”) or contingency (“my power went out”). **Late work is late, regardless of circumstance.**

Falling Behind

If you find that you have any trouble keeping up with assignments or other aspects of the course, let me know as early as possible. Make sure that you are proactive in informing me when difficulties arise during the semester so that I can help you find a solution. That said, it is your responsibility to understand when you need to consider dropping the course or requesting an incomplete.

OTHER USEFUL INFORMATION

The [Tutoring-Learning Center](#), located in the basement of the library (Room 018), can provide help with writing and many other skills you will need to succeed in college. Their regular hours are Monday – Thursday 9:00am – 8:00pm, Friday 9:00AM – 1:00PM.

The TLC offers both synchronous and asynchronous tutoring through their [Online Writing Lab](#). I strongly encourage you to use their services. Email tlctutor@uwsp.edu to set up an appointment.

COURSE SCHEDULE

**Subject to change at instructor's discretion*

	TO READ/VIEW	TO DO/SUBMIT BY MIDNIGHT ON SATURDAY
WEEK 1 Jan. 25 - 30	<ul style="list-style-type: none"> • Read/view all items in the “Start Here” module on Canvas • Read/view all items in the “Learning Outcomes and Student Expectations” module • Read the “Important Definitions and Notes on Terminology” on Canvas • Read “Modes of Reading” handout • Read <i>Fools Crow</i> chs. 1-7 (content warning: sexual assault, violence) • Watch the following video lectures: <ul style="list-style-type: none"> ○ Native American Renaissance ○ James Welch biography ○ <i>Fools Crow</i> cast of characters and glossary ○ Close reading 	<ul style="list-style-type: none"> • Introduce Yourself Post • Pre-Course Survey • Submit any questions you have about the syllabus or course to the General Q & A board • Discussion board post on <i>Fools Crow</i>
WEEK 2 Jan. 31 – Feb. 6th	<ul style="list-style-type: none"> • Read <i>Fools Crow</i> chs. 8-11(content warning: violence) • Watch the following video lectures: <ul style="list-style-type: none"> ○ Blackfeet History/Culture ○ The Sun Dance Ritual 	<ul style="list-style-type: none"> • Discussion board post on <i>Fools Crow</i>
WEEK 3 Feb. 7 - 13	<ul style="list-style-type: none"> • Read <i>Fools Crow</i> chs. 12-19 (content warning: sexual assault, violence) • Watch the following video lectures: 	<ul style="list-style-type: none"> • Discussion board post on <i>Fools Crow</i>

	TO READ/VIEW	TO DO/SUBMIT BY MIDNIGHT ON SATURDAY
	<ul style="list-style-type: none"> ○ Manifest Destiny and the “Closing” of the American West ○ The “Vanishing” Indian 	
WEEK 4 Feb. 14 – 20	<ul style="list-style-type: none"> • Read <i>Fools Crow</i> chs. 20-26 • Read prompts for short essay one • Watch the following video lectures: <ul style="list-style-type: none"> ○ Explanation of short essay one ○ <i>Fools Crow</i> as bildungsroman? ○ Tradition and Adaptation 	<ul style="list-style-type: none"> • Discussion board post on <i>Fools Crow</i>
WEEK 5 Feb. 21 – 27	<ul style="list-style-type: none"> • Finish <i>Fools Crow</i> (content warning: violence) • Watch the following video lectures: <ul style="list-style-type: none"> ○ The Baker Massacre ○ Welch’s family connection to Baker Massacre 	<ul style="list-style-type: none"> • Discussion board post on <i>Fools Crow</i> • Topic proposal for short essay one
WEEK 6 Feb. 28 – Mar. 6	<ul style="list-style-type: none"> • Read <i>The Round House</i> ch. 1 (content warning: sexual assault, violence, racism) • Watch the following video lectures: <ul style="list-style-type: none"> ○ Crafting a strong thesis statement ○ Crafting a strong paragraph ○ Louise Erdrich biography 	<ul style="list-style-type: none"> • Rough draft short essay one • Optional post for questions about <i>The Round House</i>

	TO READ/VIEW	TO DO/SUBMIT BY MIDNIGHT ON SATURDAY
WEEK 7 Mar. 7 - 13	<ul style="list-style-type: none"> • Read <i>The Round House</i> chs. 2-4 • Read Erdrich’s “Rape on the Reservation” • Read instructions and rubric for peer review • Watch the following video lectures: <ul style="list-style-type: none"> ○ Peer review procedures ○ Blood quantum ○ <i>Oliphant v. Suquamish</i> 	<ul style="list-style-type: none"> • Complete peer review • Discussion board post on <i>The Round House</i>
WEEK 8 Mar. 14 – 20	<ul style="list-style-type: none"> • Read <i>The Round House</i> chs. 5-7 (content warning: ableism, reference to historical violence) • Read peer/instructor feedback on short essay rough draft • Watch the following video lectures: <ul style="list-style-type: none"> ○ Revision workshop ○ Metis identities 	<ul style="list-style-type: none"> • Revised draft short essay one • Optional post for questions about <i>The Round House</i>
WEEK 9 Mar. 28 – April 3	<ul style="list-style-type: none"> • Read <i>The Round House</i> chs. 8-9 (content warning: sexual assault, graphic violence, domestic abuse, misogyny) • Read prompt for short essay two • Watch the following video lectures: <ul style="list-style-type: none"> ○ Explanation of short essay two ○ Indian Child Welfare Act 	<ul style="list-style-type: none"> • Discussion board post on <i>The Round House</i>

	TO READ/VIEW	TO DO/SUBMIT BY MIDNIGHT ON SATURDAY
	<ul style="list-style-type: none"> ○ Mooshum and Ojibwe history/culture 	
WEEK 10 April 4 – 10	<ul style="list-style-type: none"> • Finish <i>The Round House</i> (content warning: grooming) • • Watch the following video lecture: <ul style="list-style-type: none"> ○ The Justice trilogy ○ Missing and Murdered Indigenous Women and Girls 	<ul style="list-style-type: none"> • Discussion board post on <i>The Round House</i> • Topic Proposal for short essay two
WEEK 11 April 11 – 17	<ul style="list-style-type: none"> • Read “Arizona Highways,” “In My Lifetime,” and “Spring for all Seasons” from <i>Riding the Earthboy 40</i> • Watch the following instructional videos: <ul style="list-style-type: none"> ○ De-briefing about common issues with short essay one ○ Close-reading poetry 	<ul style="list-style-type: none"> • Rough draft short essay two • Optional discussion post <i>Riding the Earthboy 40</i>
WEEK 12 April 18 – 24	<ul style="list-style-type: none"> • Read “Riding the Earthboy 40,” “Plea to Those Who Matter,” and “Grandma’s Man” from <i>Riding the Earthboy 40</i> • Watch the following instructional videos: <ul style="list-style-type: none"> ○ Welch’s poetry and <i>Winter in the Blood</i> ○ Explicating poetry 	<ul style="list-style-type: none"> • Complete peer review for short essay two • Discussion board post on <i>Riding the Earthboy 40</i>

	TO READ/VIEW	TO DO/SUBMIT BY MIDNIGHT ON SATURDAY
WEEK 13 April 25 – May 1	<ul style="list-style-type: none"> • Read “The Strange People,” “The Sacraments,” and “The Buffalo Prayer” from <i>Original Fire</i> • Read prompts for final project • Watch video lecture explaining final project 	<ul style="list-style-type: none"> • Discussion board post on <i>Original Fire</i>
WEEK 14 May 2 - 8	<ul style="list-style-type: none"> • Read “New Mother,” “Grief,” and “Morning Fire” from <i>Original Fire</i> • Read example final projects • Watch the following video lectures: <ul style="list-style-type: none"> ○ Example final projects ○ Library Instruction 	<ul style="list-style-type: none"> • Discussion board post on <i>Original Fire</i> • Topic proposal/bibliography for final project
WEEK 15 May 9 - 15	<ul style="list-style-type: none"> • Review Canvas peer review instructions and rubric • If necessary, re-watch video lecture on peer review procedures 	<ul style="list-style-type: none"> • Rough Draft of Final Project
FINALS WEEK May 16 - 22	<ul style="list-style-type: none"> • Read peer and instructor feedback on Final Project 	<ul style="list-style-type: none"> • Complete peer review of final project by Monday of finals week • Revised Draft of Final Project • Optional revision of short essay